

1st harp 1st py 1st L. Hughes.
March of Men

2

RHYFELGYRCH GWYR HARLECH.

(The March of the men of Harlech.)

NO. 5.

DEDICATED TO THE HON^{BLE} MISS BICKERSTETH.

by JOHN THOMAS.

(♩ = 116.)

MODERATO
MAESTOSO.

The musical score is written for piano and harp. It features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'MODERATO MAESTOSO' and the time signature is common time (C). The key signature has one flat (B-flat). The score consists of five systems of music, each with a treble and bass staff. The first system includes a dynamic marking 'f' and a tempo marking '(♩ = 116.)'. The second system includes a 'V' marking. The third system includes a 'V' marking. The fourth system includes a 'V' marking. The fifth system includes a 'V' marking and a '1st 2nd' marking. The score ends with a double bar line and a repeat sign.

Same both hands

1st hand

energico.

3

2nd hand accom.

gru

gru

loco

1st hand alone

gru

2nd hand

1st hand

gru

f *gva* *pp* *15*

mf *Dim in u en do.* (G \sharp)

Spiritoso. *f* *1 harp straight melody*

gva

15 (A \sharp)

grv

5

The first system of musical notation, piano part, consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, with some triplets and slurs. There are dynamic markings like *grv* and *ff* throughout the system.

grv

The second system of musical notation, piano part, continues the melody from the first system. It features similar rhythmic patterns and dynamic markings, including *grv* and *ff*.

loco

The third system of musical notation, piano part, includes a *loco* marking above the first few notes. The music continues with eighth and sixteenth notes, maintaining the same key signature and dynamic range.

grv

1st

grv

2nd

Animato.

grv

The fourth system of musical notation, piano part, features a first ending bracket labeled "1st" and a second ending bracket labeled "2nd". The music includes a *ff* (fortissimo) dynamic marking and a *tempo. 1mo* (tempo primo) marking. The notation includes various ornaments and slurs.

grv

grv

tempo. 1mo

The fifth system of musical notation, piano part, continues the piece with a *f* (forte) dynamic marking. The music features a series of eighth and sixteenth notes, with some triplets and slurs.

The sixth system of musical notation, piano part, concludes the piece. It features a series of eighth and sixteenth notes, with some triplets and slurs. The music ends with a final cadence.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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b Introduction and variations on a favourite Air of Bellini. 4 0
c Marche favorite du Sultan. 2 6
d Twelve favourite airs. 3 0

APOTOMAS.

- b WELSH MELODIES:
1. The rising of the sun. 2 6
2. Of noble race was Shenkin. 2 6
3. Ap Shenkin. 2 6
4. Poor Mary Anne. 2 6
5. Love's fascination. 2 6
6. Sweet Richard. 2 6
a Apotomas's polka. 3 0

BELLICOTTA, F.

- b Galop brillant. 2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi. 3 6

BOCHSA, N. C.

- b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:
1. Di Pescatore and Ama tua madre (Lucrezia). 2 6
2. O divina Agnese (Beatrice di Tenda). 2 6
3. Com'è bello (Lucrezia Borgia). 2 6
4. Meco & Voga voga luna (La Straniera). 2 6
5. March & Pas redoublé (Saffo). 2 6
6. Voga, voga, & Sogno talor (Parisina). 2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini). 2 6
8. Ah! tu sei (Parisina). 2 6
9. Quanto è bello (L'élisir d'amore). 2 6
10. Io l'udia (Torquato Tasso). 2 6

- b Récréations pour les Harpistes de toutes les forces:
1. My own blue bell. 2 6
2. The bridal ring. 2 6
3. The Prince of Wales' march. 2 6
4. March in the old Irish style. 2 6
5. Souvenir à l'Ecosaise. 2 6
6. The wild white rose. 2 6
7. Rondo à la villageoise. 2 6
8. L'invitation à la polka. 2 6
9. Le moulinet. 2 6
10. Welch polka. 2 6

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4. Le départ du jeune Grec. 2 6
5. Adolphe. German air. 2 6
6. German Waltzes. 2 6
7. Ye banks and braes o' bonny Doon. 2 6
8. What beauties does Flora disclose. Scotch air and a Quick march. 2 6
9. Stauco di pascolar. Venetian air. 2 6
10. Di piacer (La gazza ladra). 2 6

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8. My heart's on the Rhine. Speyer 3 0
9. From the Alp the horn resounding. Proch 2 6
10. With sword at rest (The standard bearer) Lindpaintner. 2 0
11. When the swallows fly towards home (Agathe). Abt 2 0
12. Oh! wert thou mine for ever. Kücken 2 0

- c Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:
1. Ye flow'rets that to me she gave. 1 6
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- b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
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3. St. Gallis. 3 6

- b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
1. Grace. C. Mayer 2 6
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3. Virgo Maria (O Sanctissima). 3 0

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- b Op. 121. Trois morceaux caractéristiques:
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- b Op. 127. Sacred melodies:
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- b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
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- b Op. 129. "ÆOLIAN CHORDS." Three melodies:
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3. 'Tis sweet when in the glowing west. 2 0

- b Op. 132. Nereides. Sketch. 3 0
b Op. 142. L'invitation del gondoliere. Sketch. 2 6
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b Op. 146. La traviata. Souvenir de l'opéra de Verdi. 3 0

- b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed. each 2 6
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2. Il balen del suo sorriso. Trovatore
3. Si la stanchezza. Trovatore
4. Stride la vampa. Trovatore
5. La mia letizia. I Lombardi
6. La donna è mobile. Rigoletto
7. Parigi, o cara. Traviata
8. Ah, fors'è lui. Traviata
9. Di Provenza il mar. Traviata
10. Libiamo (Brindisi). Traviata
11. Ermani involami. Ermani
12. Va pensiero. Nabuco

- b Op. 158. "SEASIDE RAMBLES." Four musical sketches:
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b Op. 166. The keel row. Fantasia. 4 0
b Op. 167. Santa Lucia. Neapolitan air. 4 0
b Op. 170. Un ballo in maschera. Fantaisie. 4 0

- b Songs without words:
1. Dans ces instants où le cœur pense. 2 0
2. Ich denk' jein, wenn durch den Hain der Nachtigallen. 2 0
3. Elende Volken, Segler der Lüfte. 2 0
4. Emeline. 1 0
5. Selige Tage. 1 0
6. Nachgefühl. 1 0
7. Adieu, charmant pays de France. 3 0
8. For I, methinks, till I grow old. 3 0
9. L'air est doux, le ciel est beau. 2 6
10. Ange aux yeux bleus. 2 6
11. We rove among the roses. 2 6
12. Au bord du Rhin. 2 6
13. Au bord de la Lahn. 2 6
14. Au bord de la Nahe. 2 0
15. Au bord du Neckar. 1 0
16. Auf leichem Zweig. 1 0
17. Ah! I be not sad. 2 6
18. Remind me not. 1 0

- b "VOYAGE LYRIQUE." Twenty-four National Airs. each 3 0
1. Norway. 13. Romagna.
2. Sweden. 14. Naples.
3. Denmark. 15. Spain.
4. Russia (God save the Emperor). 16. Portugal.
5. Prussia. 17. Switzerland.
6. Poland. 18. France (La Marseillaise).
7. Saxony. 19. France (Les Girondins).
8. Bavaria. 20. Belgium.
9. Austria (Haydn's hymn). 21. Holland.
10. Hungary. 22. England (Rule Britannia).
11. Sardinia. 23. America (Hail Columbia).
12. 24. England (God save the Queen).

STELL, W. H.

- b My lodging is on the cold ground (variations). 3 0

STREATHER, WILLIAM.

- b Deh vieni alla finestra. Serenade from Don Juan. 2 0
a Home, sweet home, of Thalberg, transcribed. 5 0

TAYLOR, GERHARD.

- a Com'è gentil (Don Pasquale). Transcription. 2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters). 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations. 3 0
a Rigoletto. Fantasia on Verdi's opera. 5 0

THOMAS, JOHN.

- b WELSH MELODIES. Transcribed:

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2. The bells of Aberdovey. 3 0
3. Sweet melody, sweet Richard. 3 0
4. The rising of the sun. 3 0
5. The march of the men of Harlech. 3 0
6. Riding over the mountain (original melody by J. Thomas). 3 0
7. The plain of Rhuddlan. 3 0
8. Love's fascination. 3 0
9. The rising of the lark. 3 0
10. The camp (Of noble race was Shenkin). 3 0
11. Megan's daughter. 3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas). 3 0
13. Watching the wheat. 3 0
14. New year's eve. 3 0
15. David of the white rock, or The dying bard to his harp. 3 0
16. Over the stone. 3 0
17. The miller's daughter. 3 0
18. Come to battle. 3 0
19. All through the night. 3 0
20. The blackbird. 3 0
21. The dawn of day. 3 0
22. Britain's lament. 3 0
23. Black Sir Harry. 3 0
24. The departure of the king. 3 0

- b La source. Caprice of J. Blumenthal, transcribed. 4 0
b The harmonious blacksmith, or Händel, transcribed. 3 6

WRIGHT, T. H.

- b Caledonian Fantasia, introducing favourite Scotch melodies. 4 0
b Com'è gentil (Don Pasquale). Fantasia. 3 0
b Deh calma oh ciel (Otello). Transcription. 3 6
b Fra poco a me ricovero (Lucia). Arranged. 3 6